

# DESIGN

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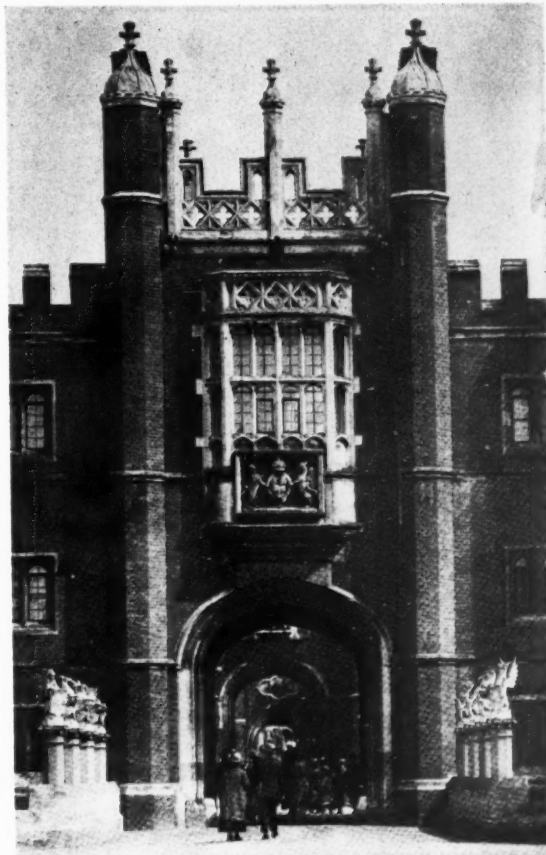
THE DOG IN DESIGN

*M. J. Sanders*

IN hunting for original design motifs, it is often well to turn from the usual plant forms and search the animal world for inspiration. Owing, doubtless, to the fact that the Dog Show attracted much recent attention, the following pages of units were developed from this one source, taking into consideration, however, the many kinds of dogs.

Dogs have been used in design frequently in the past, notably in the field of heraldry. This summer I made a sketch of a stone greyhound which guards the entrance to Hampton Court, the palace of Henry VIII, with seven other highly conventionalized animals, griffons and lions. The dog is second from the left in the photo. Not only do the numerous breeds suggest various treatments, but also various materials and colors, so the possibilities in this direction are nearly endless. Pupils enjoy looking up the characteristics and habits of the dogs.

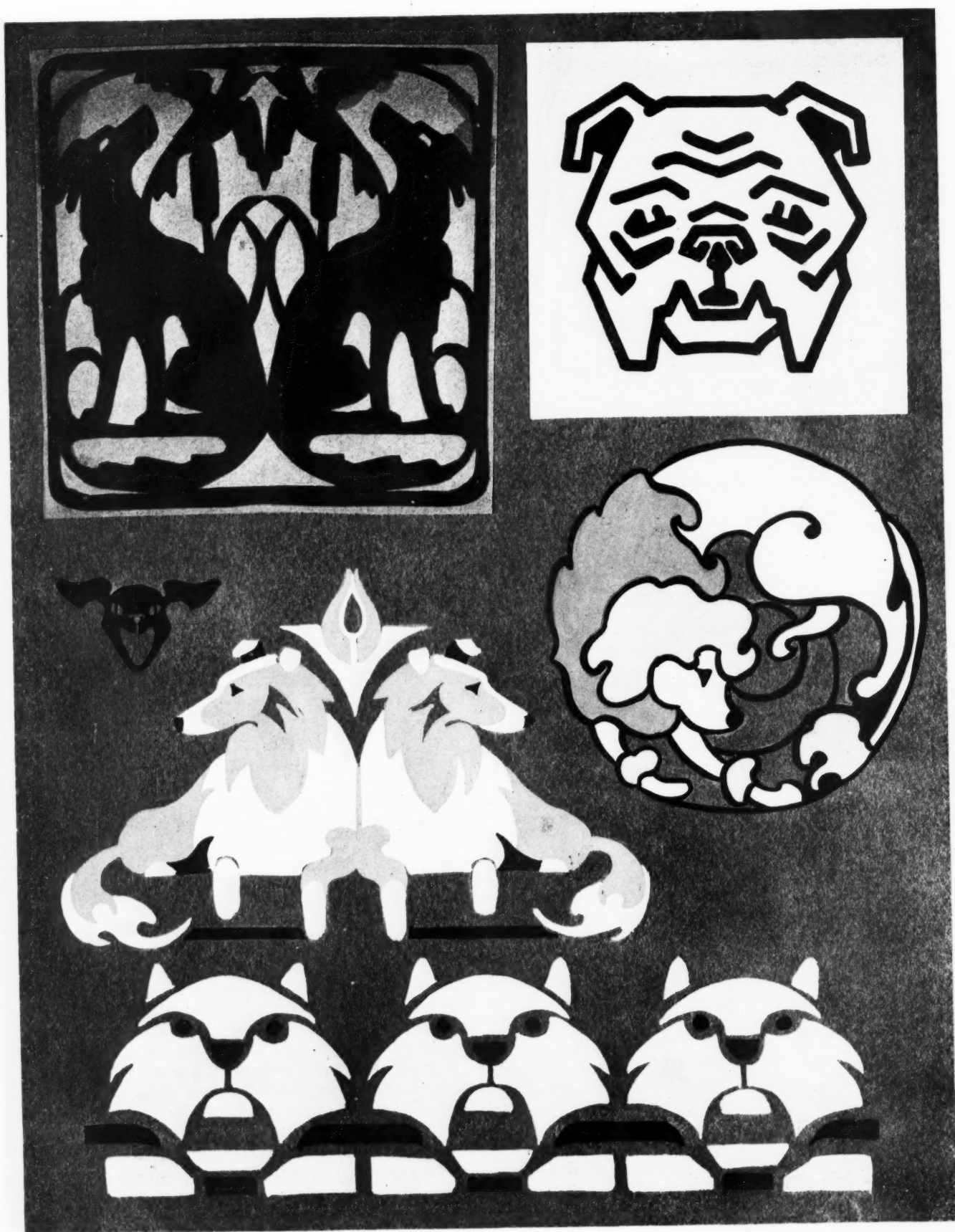
The Scottish terrier, short-legged as he is, suggests a border treatment and what more appropriate for an oatmeal dish and plate than such a motif aided by his native thistle. Two colors with black and white should make a gay pattern. The playful cocker spaniel gives us swinging curves and a decorative drawing in heavy outline results. Fitted into a square, this is suitable for a box cover or tailpiece. The head of the French bull forms an interesting unit shape,—poster-like in its simplicity. The semi-circular contour adds



Hampton Court Palace, Gateway to Base Court

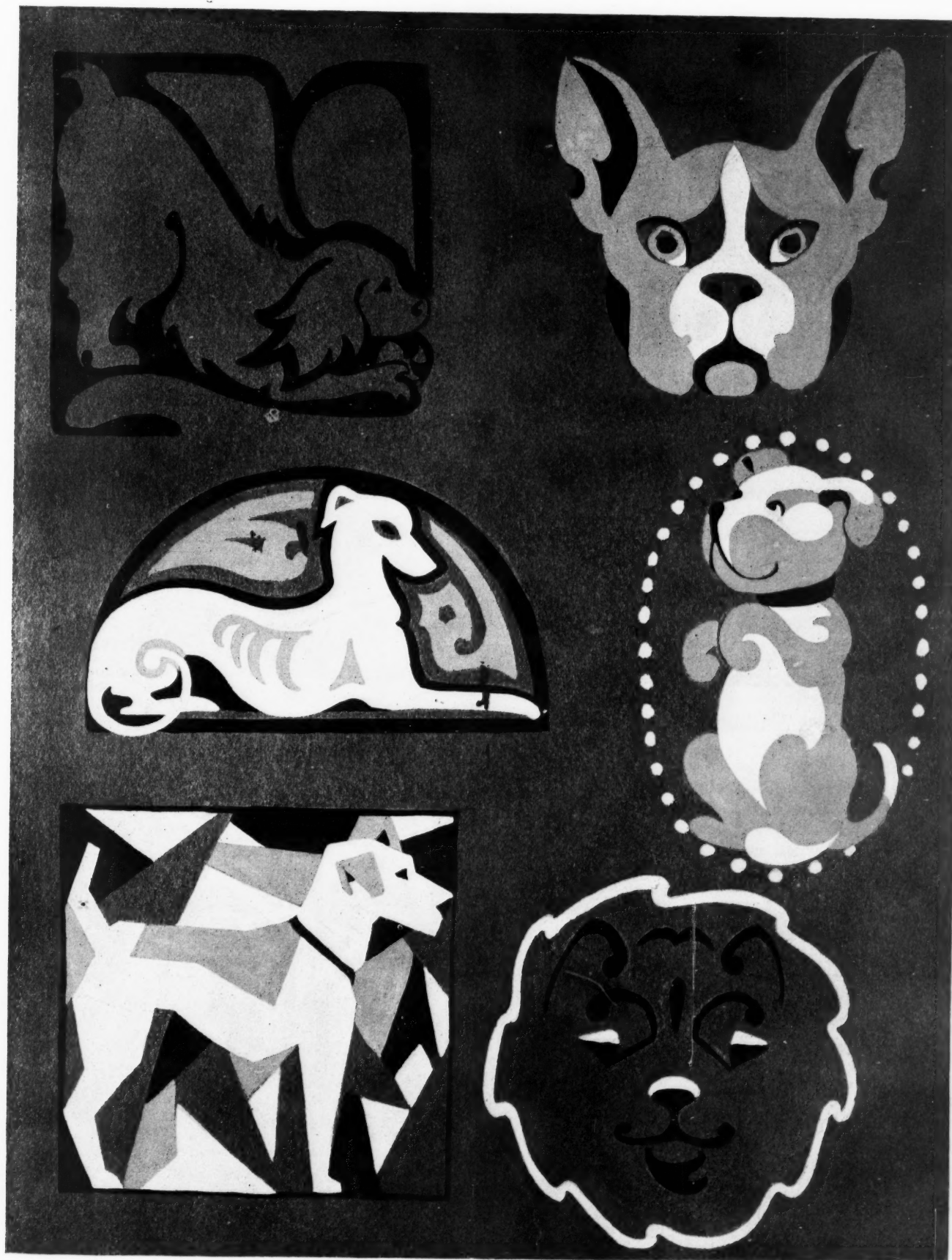
to the Byzantine effect of the dignified greyhound design. Imagine this with the white dog set off by a deep blue border, gold background and green leafy patterns. A highly glazed effect such as a tile or ceramic would lend, would be still better.

The roundness of the puppy makes the oval design suitable for a child's china set. Outlined with gold dots, he would make a milk pitcher attractive. There is something sharp and angular about the wire-haired terrier so a straight line design suits him admirably. Bright colors in a modernistic arrangement complete the square. Of Oriental character is the old chow design, like the dog itself. Setters watching the rising birds are utilized in a symmetrical design of cut paper. A book plate or book-end would look well decorated in this way, and it is particularly a man's design. The technique of a lettering pen, so often used in connection with lettered texts, suggests the English bulldog. For a round box cover, the supple French poodle, reminiscent of the circus ring, would work out nicely in four colors, strongly outlined in black enamel. A tiny grotesque of a dog's head, based on the idea of a comedy mask, fills a three-cornered space. The next is a triangular collie motif, for vase or tailpiece. A simple stencil border which is none too difficult for little fingers, is based on the haughty spaniel, whose proud mistress has tied a bow of ribbon around his



Dog Designs—M. J. Sanders





Dog Designs—M. J. Sanders



neck. On a natural linen table runner, brown and white is attractive.

More and more, for all-over patterns the wood block print is coming into use. A simple repeat is here made from the vigilant watchdog; the outline of his kennel uniting the whole into a surface design. A more elaborate affair is developed from a now nearly extinct species,—the Dalmatian or coach dog, whose spots, conventionally arranged, break up the heavy dark areas. Making two blocks reversed, or better still, a single double block, produces white open spaces of interesting shapes.

The last design is a decorative arrangement for a telephone screen, in which the hounds are freely drawn with a heavy outline and flat tones. They are made of beaver board with flexible vellum as hinges and after being painted with poster colors, covered with white shellac. A brilliant scheme would be obtained by using pale yellow for sky, yellow-orange for lighter grasses and deep orange or red-orange near the bottom with the animals in warm brown and white. The brown outlining is carried out at the border and on the back of the screen. When folded, each of the three panels is in itself a complete arrangement. This is an especially good school problem, and, though landscapes are more frequently worked out in the grammar grades, the advanced students or grown-ups might prefer a more "active" subject.

As a basis for dog designs, I would not suggest living models even to the most expert. Newspaper clippings and magazine illustrations by C. L. Bull and Dickey are excellent material and also that invaluable Book of Dogs published by the National Geographic Society.







Mrs. C. M. Richter



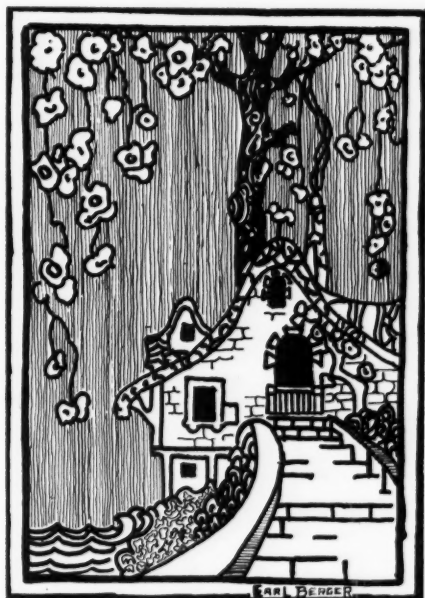
Mrs. C. M. Richter



Mrs. C. M. Richter



Julia M. Vodjansky



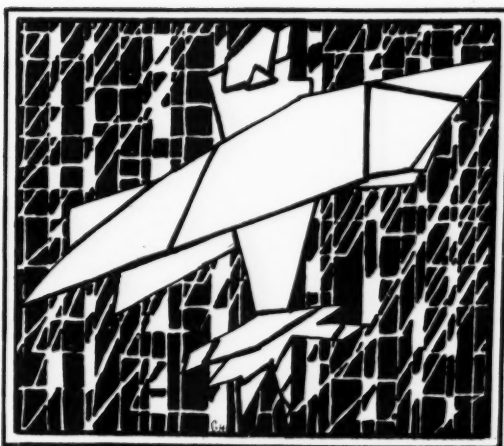
Earl Berger



Elise Johann



Bernera Barton



Grace Harlan  
Honorable Mentions—Medallion Competition



Janet De Groat

## DESIGN



Una A. Greenwood



Evalyn L. Rogers



Blanche H. Webster



Eunice Haden



Julia Mattson



Una A. Greenwood

Honorable Mentions—Medallion Competition

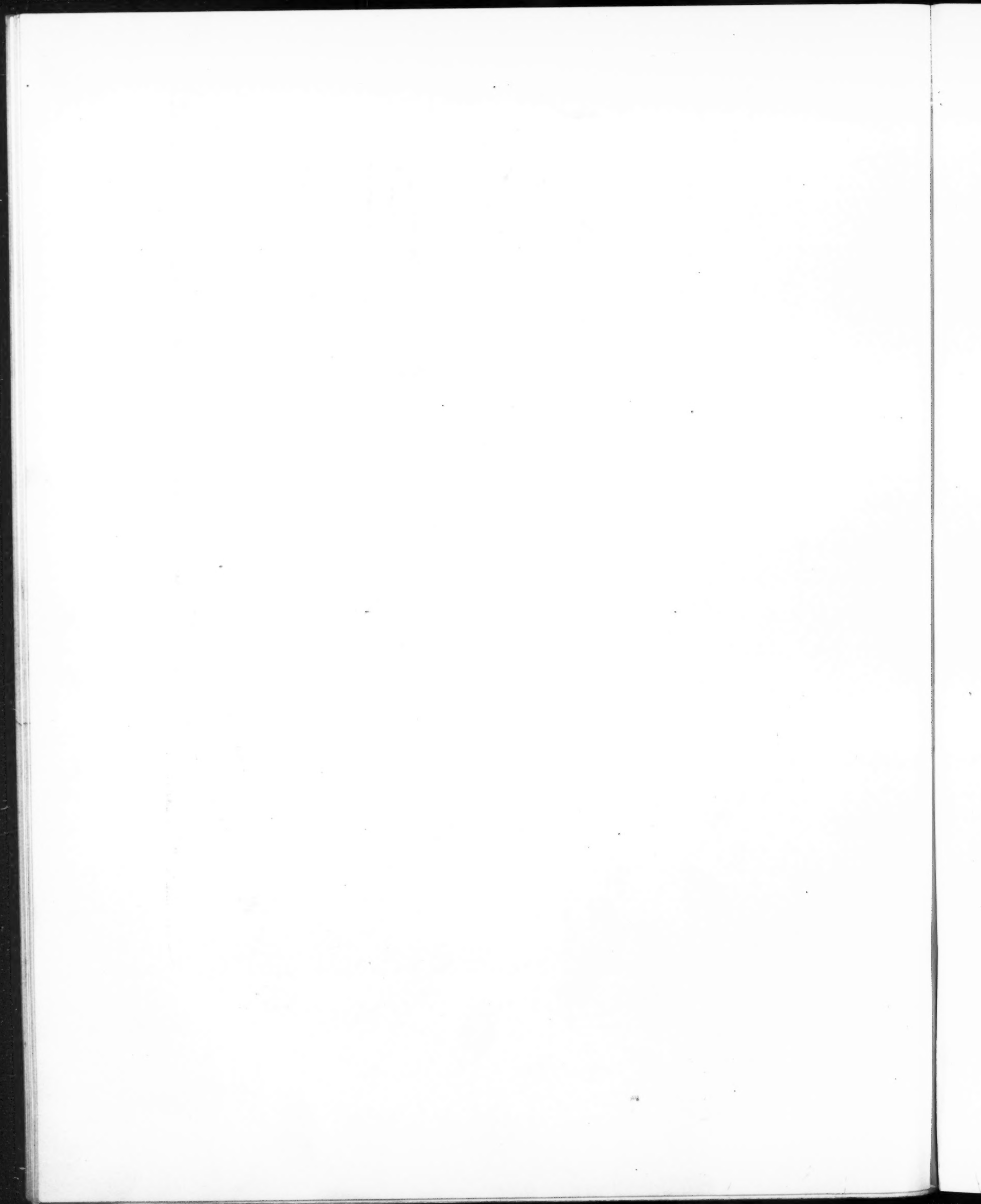




SUGGESTIONS FOR CHINA DECORATION-CARLTON ATHERTON

OCTOBER, 1928  
SUPPLEMENT TO  
DESIGN  
KERAMIC STUDIO

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SYRACUSE, N. Y.







Doris Atkinson



Bonnie Cashin



Margaret J. Sanders



Margaret J. Sanders



Tile Design—Eunice Haden



Juliet S. Gifford

Honorable Mentions—Medallion Competition

## PERUVIAN MOTIFS



Ruth E. Halvorsen





The Boat Race off Cranberry Isle—Sylvia Coster

### AN INTRODUCTION TO THE APPRECIATION OF THE WOODCUT

S. G. Coster

*Evander Childs High School, New York, N. Y.*



THE illustrations that accompany this article are in no sense insincere because they are not produced by genuine woodcuts, or that humbler process—the linoleum block, because they do not pretend to be woodcuts. They are, however, made on the same principle of withdrawing the whites from the field of ink impression, and they can lead to an appreciation of

this principle as it is developed in wood and linoleum. The process by which these illustrations have been made is one which is easy to carry out in any room where paints and water may be used.

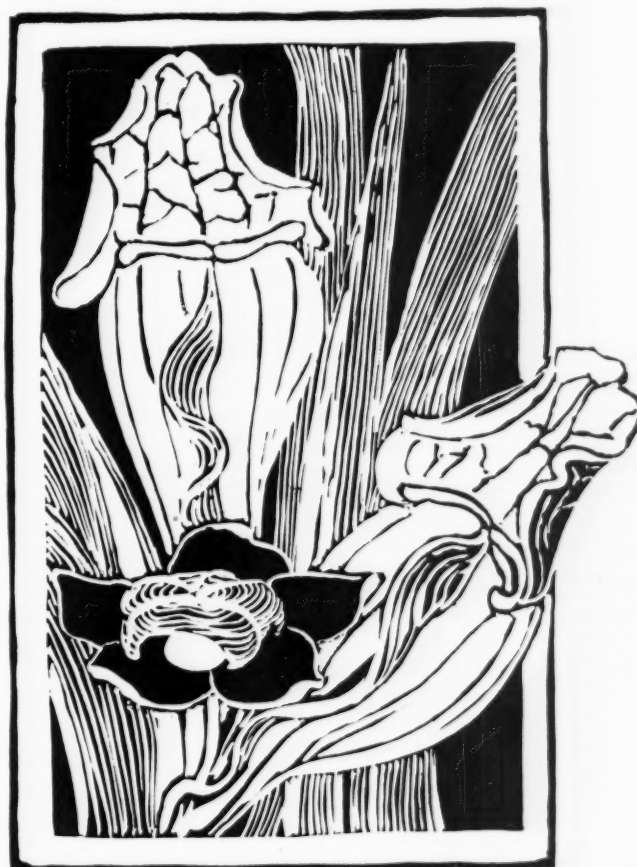
The materials for this work are a smooth tough Bristol board, India ink, Chinese white and a little transparent mucilage or dissolved gum arabic. The tools are a small brush for the application of the Chinese white, and a larger and very soft brush for washing on the ink, and a soft sponge.

There must first be a true study of the subject in direct black and white. It is worth while to make this in ink with either pen or brush, for pencil cannot give the uncompromising treatment in black and white which is the desired result. Then the whites should be gone over with Chinese white and a brush till they are of a form which lends itself to brush strokes. The study is then ready for transfer to the final paper. The best result will come from covering the back of a fine tracing with a coat of HHH lead pencil laid on evenly. Follow the lines of the tracing with the same lead pencil very sharply pointed. Never use carbon or any greasy transfer paper. The fewer lines are traced the better the last result will be; and the most skillful workers will trace just inside the black masses instead of a line between them. When the work is completed the Chinese white will be found to have avoided the pencil lines and the ink will encroach upon them. Therefore all pencil lines should be drawn just to one side of the space to be left white, otherwise the ink will break those spaces. Two or three preliminary trials will enable the student to get better

results in his final work, and he will be more skillful in the tracing after he has once completed the process.

If there is enough traced lines to guide the eye for the general masses, direct brush work should begin. For this use the Chinese white and a little transparent mucilage or dissolved gum arabic mixed. The white should dry as if with a sizing in it. This gives a hard coating over the paint and repels the wash of the ink which is the second step. With your small pointed brush pick up the white paint in a creamy thickness and apply like enamel to all parts of the design which are to appear white. Make artistic use of the characteristic shape of a fine brush stroke. Lay strokes side by side with the pointed and blunt ends of each showing slightly, and on no account go back into the mass or muddle the smoothness of the strokes. Single, narrow lines should be done with the brush almost vertical and at one painting. The entire look of the whole print will depend upon the use of the brush. When white card or Bristol is used it will be found easier if the Chinese white is tinted a light blue or buff or green. Painting white on white is difficult for a student to see. In the final result all paint is washed off and it is of no importance whether the Chinese white was tinted or not. When white parts have been painted a border may be painted around the whole composition, restraining the ink within a white margin. The whole thing must then thoroughly dry. This is most important. Unless a fine skin of mucilage or gum arabic forms over the paint, the ink wash which is put on next, will attack and break up the paint, destroying the whites.

If the paint looks shiny and is perfectly dry, then, with



Study of Pitcher Plant—Sylvia Coster



Direct Sketch from Life—S. Coster

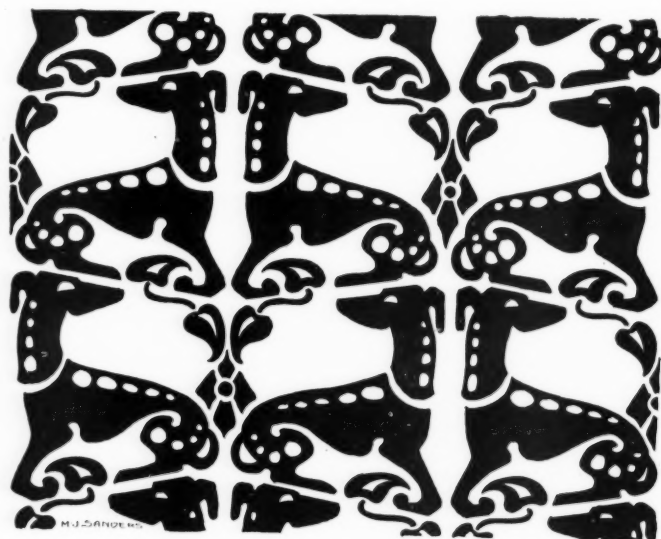
the larger brush, keeping within the painted margin, lay on a smooth and even wash of any ink desired. Very pleasant results come from using a tinted card and harmonizing inks, as a light orange card and sepia ink. The wash should cover all paint and all space within the margin. It should be put on so skillfully that no streaks show, and the brush must not go back into the wash once the stroke is laid, nor may it drag up nor mix with the Chinese white below. For the second time it is of prime importance that the whole work should be thoroughly dried.

The card that is best to use is a good quality of triply Bristol, or even illustrators' board. The surface must be hard and tough so that it does not wear rough in being washed. If it warps, it will come out flat if dampened a little on the back and allowed to dry on something smooth. Now, if the card is dry, after the ink wash, hold it under running water, slightly warm if possible, and wash off the paint and as much of the ink as will come with your soft sponge. The paint will have protected the card from the ink, and will leave brilliant whites. The ink will have dyed the paper a black that is almost as even as if it were printed from a block. It is the final washing which achieves this appearance.

By way of making the process clearer, let us make a trial of it and design an initial "T". On a piece of Bristol draw very lightly a square on a two-inch line. Within this square and using the pencil almost vertically and very

lightly and without erasure, draw the letter "T" in double lines, just the width of the pencil line larger than is desired. Paint the letter with the Chinese white and gum arabic mixed. Leave the ground of the square blank. Paint an even border, about one-third of an inch or perhaps as wide as the stem of the letter "T" just outside the square. The width of a line from the first border, paint a second, of any convenient width. This second border is to limit the ink wash and does not show in the end. Let all this dry very thoroughly. Then wash over everything within the outer border with the ink and let that dry still more thoroughly. Then wash off everything with your soft sponge under running water, and you will have a white initial "T" within a black square and white border, surrounded by a thin black line. This will be excellent for reproduction. Illustrations for school periodicals, for catalogs, programs, school cards of all sorts, beside seasonal cards at Christmas and Easter may be made this way. They can be cheaply and attractively reproduced by zinc line cuts. Drawings made this way can be printed in two colors very easily, by using the direct cut for one color and the negative for the other. And such cuts can be used with colored inks on any small school press.

After a good drawing has been obtained is the time to compare it with a good woodcut. This will bring out the likeness in method and will suggest new ways to use the brush and Chinese white. This is the time to talk about the value elements of a good composition, the proper balancing of the blacks and whites, the broken grays, and the mechanical and free textures produced by the brush stroke. The artistic qualities of a woodcut are to be found in its brilliance, the glitter of its blacks and whites, and in the profile character of its line. If students learn to see these qualities by actually trying to obtain them in their own compositions, they will soon love the masterpieces of Dürer and Holbein, and appreciate the moderns who are using this method for illustrations. And those students who are headed for commercial work will find the method described in this article, practiced commonly in commercial art studios instead of the slower and more laborious woodcut.



Dog in Design—M. J. Sanders





Eleanor King



Virginia Bange



Roberta Hollister



Alice Carter



Julianne Kette



Martha Walter



Gladys Thomson

Designs for Plates by Students of Oakwood High School, Dayton, Ohio



DESIGNING PLAQUES AS AN ART PROJECT

*Nellie Hagan*

THE growing prominence of design in the high school art curriculum is due to the increased commercial and social need for good art. An ideal art applies not only to ourselves but to our surroundings, and contributes much to the general harmony of our existence. In the present day there are many applications for design. One interesting and practical problem which has been worked out by a class of art students is the designing and decorating of plaques or wall plates.

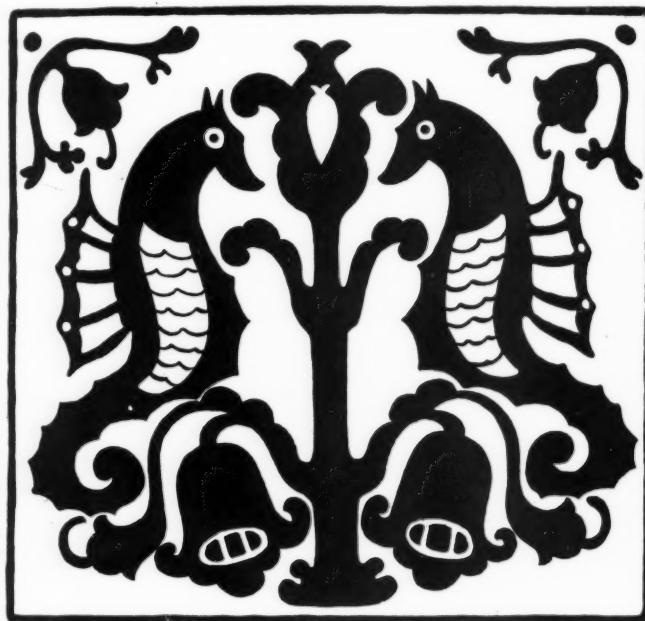
The approach of this problem, as to any other, must be made through shape, which determines structure; purpose, which determines extent of design; and material, which determines the character of the design. The subject may be some simple, symbolical form, which would suggest the use or association of the piece; it may be entirely concrete; plants and trees offer a wide scope for the imagination and give ample opportunity for color work and arrangement of masses. Especially is this true when the blossoms and fruit are introduced into the motif. Geometric shapes are always good because they are quite easily developed into little bilateral units and thence into designs. Or the idea may come from historical suggestion. Museum prints of Oriental embroideries, textiles and pottery which evidence rare imagination and exquisite planning and workmanship are passed among the pupils for inspection and inspiration. A few of the most suggestive motifs are copied upon the blackboard by the instructor and prove helpful in starting the ideas of the class working. It is a well-known fact that the individuality of a design is greatly indicated by one's subject matter, type of design and mode of execution. Therefore, nothing should be neglected in planning a motif and impressing upon the pupils that they can learn to create something original and fine that is not crude or lacking in any detail.

The first consideration of the plaque design is its size which is limited to no more than ten inches and no less than five. Now the pupils fill the sheets with outline pencil drawings of circles, squares, ovals, rectangles, and infinite variations of these shapes which serve as defining edges of the plaques. The medium offering greatest freedom for laying in designs is ordinary soft charcoal and manila drawing



paper. A soft eraser is also useful. Before placing a single unit as a starting point, a general plotting of the area takes place to determine just how much space is to be given to the design and what amount is to be left for background. Now, with circles, squares and other shapes as boundaries, the first requisite is to make motifs for a dominating part, which should be large and interesting, and at the same time kept as simple as possible. These figures are surrounded by smaller ones and the lines of the design should be so located as to bind the whole together.

Variety is one of the first principles taught, and pupils soon realize that a variety of sizes, shapes, values and defining edges is the basis of interesting design. Unity stands next in importance, in that a great variety of things must be placed together in the right relation, so as to produce a single, complete idea. In other words, all parts of a design must have pleasing relation to all others so that the result will express simplicity, balance, rhythm and pleasing distribution of light and dark. If a plaque is to be circular the



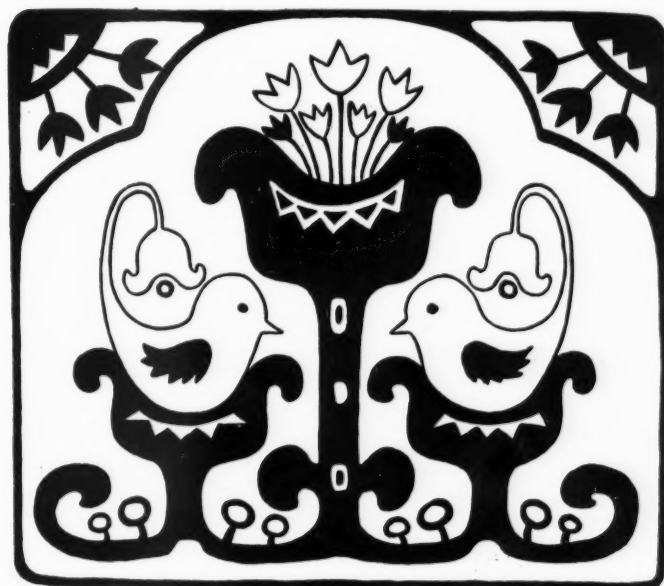


design must touch the outline of a circle (or an imaginary one), in enough places so that, when it is inked and pencil circle erased, motif will immediately appear round. The same rule holds good when designing within a pencil square or other shape. Up to this point the designs have been planned for plaques of wood, imitation ivory, china or glass, the decoration to be done in air-drying enamels or oil paints. Let us digress a bit and see what unusual and charming ones may also be made of pierced metal.

Designing for pierced metal is somewhat similar to designing a stencil, that is, each part must cross or touch another to strengthen the piece of work and hold it together. As always, the design is of prime importance and should be the first consideration. After a suitable motif has been created within a pleasing boundary line, make an accurate tracing of it in India ink on strong tracing paper, and the class is ready to start work on the metal itself. For these metal plaques 18 or 19 gauge copper has been found very satisfactory, and the paper patterns are fastened to the metal with a thin coating of glue or shellac. Now punch small dents into all parts of the design that are to be

sawn out to aid the drill in starting to bore. Insert a No. 0 saw blade in the holes thus made, and, with a light tension, saw out the background spaces. Saw around outer edge also, going close to the lines but not cutting into them. Now file all edges, first with a coarse file, then with a fine one, using gentle strokes, and finish all openings by rubbing lightly with emery cloth. The pieces may be used dull or polished. If the latter finish is desired burnish with jeweler's rouge and buffer, which produces a brilliant, lasting polish.

Equally quaint plaques may be made of thin wood, the stock from cigar boxes being excellent for this purpose. The defining edges are decided upon and designs planned as described in a previous part of this article. Transfer designs to the wood and carve away background of the design with a sharp-pointed sloyd whittling knife, being sure to cut in the opposite direction from the worker to avoid accident. Now cut out the plaques by sawing with a scroll saw around the outer edge, and drill a small hole near the top for a push-pin or suspending cord. The surface and edges are smoothed by rubbing with No. 00 sandpaper and the piece is ready for color. Paint the carved wood with orange color oil paint. Allow to dry and give it a coat of Burnt Sienna to which a touch of white has been added. When this is thoroughly dry apply clear varnish to make the work more durable. These carved wood plaques may be painted to imitate old ivory, coral or turquoise, to harmonize with interior decorations and furnishings. After the color has been applied and dried, with the finger tips rub into the carving a medium greenish-grey wash. This is soon wiped off, leaving just a suggestion of antiqueness in the background. Such wood or metal plaques as described here add a charming bit of individuality to colonial homes which boast hand-wrought metal fixtures, and are a lasting joy to the owner. Above all, they form a useful problem for art students.



Let us return now to the designs which the class is creating within pencil circles, squares and other shapes. As in any exercise it is the designing of the plaques that will increase our understanding and experience and will be of greatest benefit to us. Therefore, ample time and thought should be spent upon this part of the work. The





Designs for Plaques—Nellie Hagan



designs may harmonize with the house for which plaques are made. Summer homes along the water may have marine subjects. Country homes or mountain cottages may take subject matter from trees, plants, flowers, weeds, animals, and innumerable other things, which, tho simple and commonplace, will often develop into motifs of unique style and dignity. The different rooms may also be considered. Living rooms and entries require cheerful and hospitable ideas; libraries may suggest classic or historic subjects; and nurseries may display fairyland characters or purely imaginary material.

The designs in this problem which are first carried out in two, then in three values, then in colors, are intended to be used upon wood, glass, imitation ivory or china plaques which are sold in a variety of shapes in White china stores and gift shops. If others are desired they may be cut from construction board in any shape to suit the worker. We presume that suitable designs have been made and transferred to plaques and we are now ready for the application of color. Oil paints or enamels are best for the purpose.

Before the actual painting takes place it is well to try several color schemes on heavy cover paper using Tempera paints.

A small can of white enamel and some tubes of oil colors are all that are necessary to carry out these designs. Vermillion, Carmine, Chrome Yellow, Prussian Blue, New Blue, Emerald Green and Black when mixed with White in different proportions will produce a nice variety of colors. In applying enamel to wood, glass, ivory, etc., simply paint or float it on and allow to dry. A finishing coat of shellac may afterward be applied for extra durability.

This problem is one which any art teacher can use with profit for it brings out all the principles of good design. Also, it helps the pupils to cultivate good judgment and ability to recognize beauty in line and harmony in colors and shades. There is a cry these days for more art in everyday life, so, by working out this problem, which results in an article both decorative and useful, we feel we are fostering this need and teaching the appropriateness of things in general.

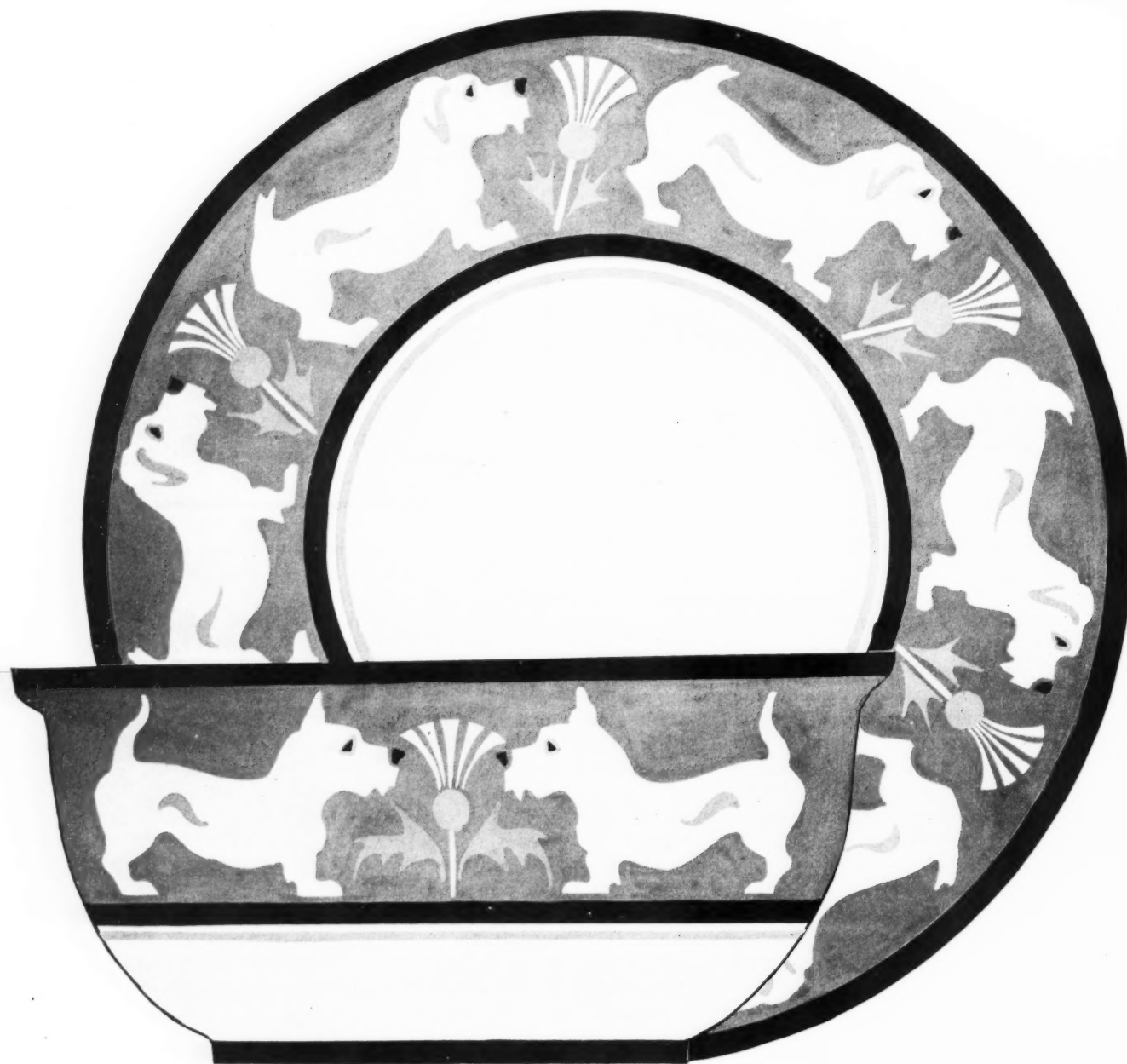


Sarah A. Hubber



Helen Larkin

Designs for Plates by Students of Oakwood High School, Dayton, Ohio



Dog Design for Bowl and Plate—M. J. Sanders



Margaretta Hughes

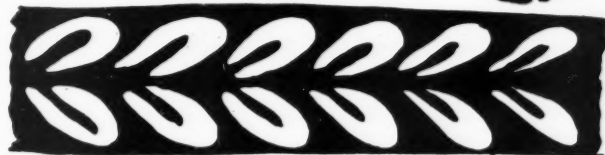
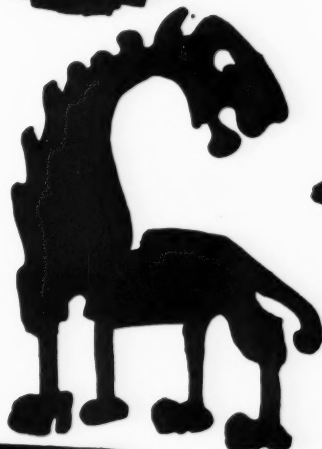
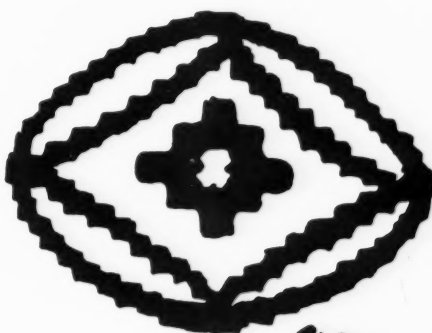
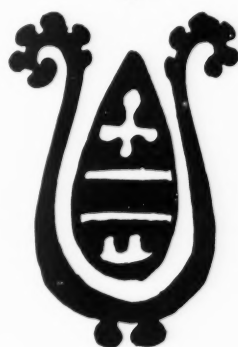
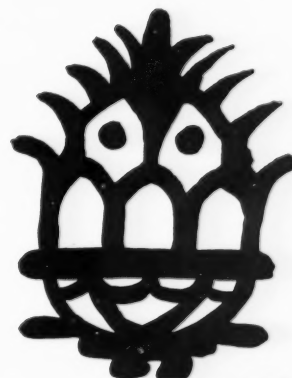
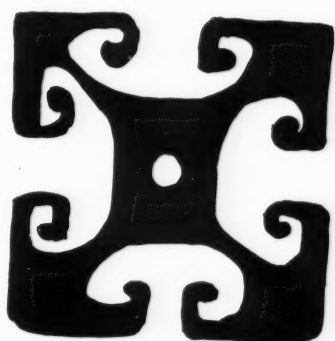
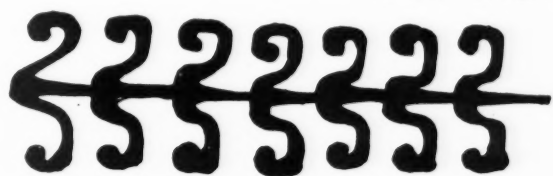


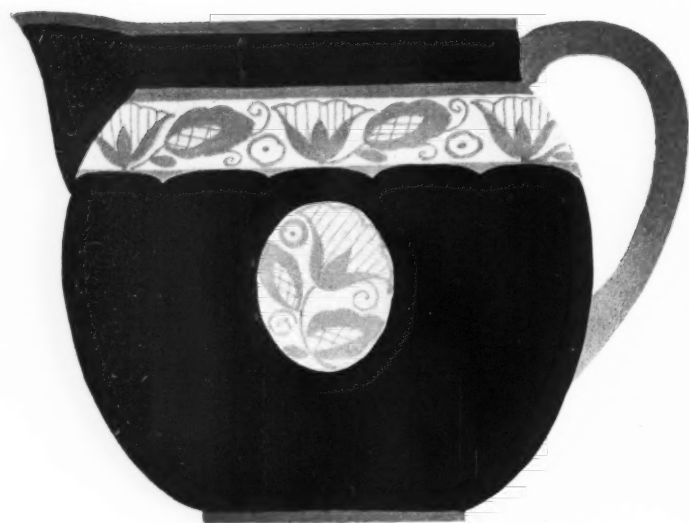
Charles Herby

Designs for Plates by Students of Oakwood High School, Dayton, Ohio



COPTIC MOTIFS





## BEGINNERS' CORNER

*Jetta Ehlers . . . 23 Sherman Ave., Newark, N. J.*

### "IN WEDGEWOOD BLUE"

**I**N quest of inspiration for my work, a leisurely stroll through the galleries devoted to ceramics in the Metropolitan Museum brought me to a stand-still before a case containing some very lovely specimens of Wedgewood. There are several varieties of this ware, but at the mention of "Wedgewood" most people vision the blue with its decoration of white in relief. This blue is a perfectly matt color. By matt we mean without glaze, dull and lustreless. Matt colors were much used many years ago when every ambitious decorator aspired to do something in "Royal Worcester." This was, as usual, frightfully over-decorated, with elaborate raised paste scrolls and outlines, and much splashing and stippling of gold. But it certainly was considered at the time as the last word in elegance.

One of the outstanding qualities of the Wedgewood is the classic simplicity of its decoration. There is our first stirring of inspiration, for why can't something be developed using the matt background with a very simple border or medallion. There happens to be a very fine matt blue, Mason's Wedgewood Blue. There may be an equally good color in another make, but I am familiar only with the one mentioned. As a contrast to the blue we will use silver, which with the white of the china should make an interesting treatment. You will need for the work a vial of Mason's Wedgewood Blue, a vial of Liquid Bright Silver, a bottle of grounding oil, a No. 6 square shader for applying the oil, and a small pointed brush for the silver. You will need a pounce for padding the oil. Use two thicknesses of soft old wash silk over surgeon's wool or absorbent cotton.

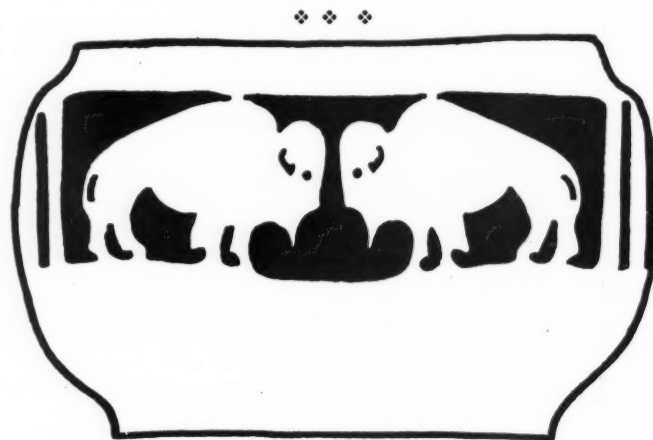
First place and divide the pitcher. If you are able to do the design freehand, which is the ideal way, we will proceed with the ground-laying at once. If you must depend upon an outline of the design we must first trace and transfer it to the china, outlining this with India ink. This line must be reduced to the lightest possible grey by rubbing over it with fine sandpaper. If china pencil has been used it must be lightly wiped with a dry cloth until you can barely see it. The reason for this is that these lines will appear through the silver after it has been fired, which is most unsightly. Silver has a peculiar oily texture which

simply will draw away from a pencil or ink line. "Curdles" is a good word to describe it. This of course will spoil the work for unless edges of the pattern are neat and clean-cut the result is a very ragged outline and untidy piece of work.

Reference has been made from time to time on this page to a certain type of work, which is so exact and hard in its execution that it loses something in artistic value. There is a certain freedom in working which adds greatly to the artistic quality. It expresses individuality and personality as the hard and tight kind never could. And yet that is perhaps the very element in the personality of that worker which is expressed. Whatever it is, it lacks the artistic. This freedom is not to be confused with careless technique which is another thing altogether. Speaking of the ragged edges brought this to mind and hence the digression. A freedom of pattern which is not concerned so much with the exactness of every leaf and petal as it is with the question of a fine rhythm or movement, and a well organized design.

To return to our problem, we will hope that the worker is able to do this design free-hand. The one given is so simple that one need not be afraid to attempt it. Having spaced the pitcher then, we will lay the blue ground. This is done by ground-laying the color. Take out on a piece of newspaper a quantity of the Wedgewood Blue. Any not used can be returned to the vial later. It is a good idea to grind this dry color with a clean knife until it is free of any grit or lumps. Pour some of the grounding oil on a clean slab or saucer. To this add a very little Black, the ordinary china paint, and mix it well, adding enough turpentine to thin it to a working consistency. The Black is added simply that one may see if the oil is evenly padded. Some of the grounding oil comes with a color already added, sometimes black, sometimes red, but whatever color is used disappears entirely in the firing, nor does it affect any color used over it. Grounding oil is very heavy and must be diluted with turpentine, the quantity used depending upon the thickness of the oil. Its foundation is linseed oil boiled with turpentine and a very little asphaltum. It is wisest for the amateur to buy the prepared oil, as nothing is saved by making it one's own self. Such a very little is needed at any one time, and then too, not much of our work calls for ground-laying.

With the oil properly prepared for working and using the No. 6 square shader, entirely cover the surface to be dusted with an even coating of the oil. This should not be loaded on in some places and thinly spread in others, but



Julia Mattson

North Dakota Bison on a pot made from N. D. clay. Light Blue and Ivory colored scaffitto bowl.

should be applied as evenly as you can do it. The pad should be at hand ready for use. With this go over the entire oiled surface, padding until it is free from any streaks or uneven places, and is a smooth, even, light grey. Upon the smoothness of this oiled surface depends the success of the work. If the oil is thinned too much the color will have no body, and be thin and poor. On the other hand, too much heavy oil will sometimes result in the color chipping. In the words of the old Salisbury Minstrels "not too thin, but just thin enough."

The next step will be to remove from the other parts of the china any of the oil carried over on it in padding. To do so, use toothpick and dry cotton. Do not moisten this with turpentine or alcohol as there is danger of it running into the oiled parts if you do. Having cleaned the piece, you will be ready for the dusting. Hold the piece over the paper upon which is the color. With a dry palette knife, take up a quantity of the color and dump it on the oiled surface. With a clean, dry brush, or small tuft of absorbent cotton, move the color along over the oil with a light rotary motion. Do not scrub it in heavily as this would disturb the oil. Keep adding color as you work along, keeping plenty of it between the brush or cotton and the oil. They should not touch. When finished this dusted color should be dry and like velvet. If damp spots come up through it, there is too much oil or it has not been evenly padded. Again you will need to clean off any color which may have gotten over on the china. Use only dry cotton or soft cloth for this. Let the piece stand until thoroughly dry before proceeding with the design. Remember that ground-laid color is very easily scratched or rubbed, and so take the greatest care in handling it before it has been fired. With ordinary care the design may be done freehand, but if you must have a drawing, the piece should be first fired before attempting the tracing. If you can do the work freehand it is possible to do the pitcher in one firing, as properly done, neither the Wedgewood Blue or the Silver will need a second coat. If after the first fire the blue appears thin and unsatisfactory, another coat can be given, but this time do not ground-lay it. Mix some of the color with ordinary painting medium and apply as you would regular tinting. With care this need not be padded.

Use the small pointed brush for applying the Silver. Take out a small quantity of it on a clean saucer and work from this, not dipping the brush into the bottle. There is a constant evaporation, and the Silver is less apt to run and spread if used in this way. Add a little to the saucer as required. A bit of oil of lavender may be used should the Silver become too thick. Make the handle of Silver and also a wide band on the inside of the rim.

The finished piece is very attractive with the dull velvety blue and the bright and sparkling Silver. It is perhaps far removed from the source of its inspiration but that is not important. The fact that the imagination and the bump of invention has been stimulated by seeing some fine thing is the real point. In this as in every other kind of work "experience is the best teacher." The best instructor in the world can only give you the theory. The real learning how is in your own hands. Some amateurs have little patience and are easily discouraged by any mishap in the work. Others, perfectly aware of the failures, have the patience to go on, using the experience gained through the failure as a means to produce better work.

For our summing up: the success of the ground-laying depends upon the way the oil is applied. *Do not* use too

freely to begin with and pad until it is perfectly even and smooth. It will be quite "tacky." *Do not* bear on heavily when dusting the dry color over it. A light rotary motion is the correct thing. *Do not* fail to clean the dusted color thoroughly from any other part of the china. *Do not* use moisture to do this. A dry bit of cotton is the best for the purpose. *Do not* handle carelessly before the piece has been fired as it is rather hopeless to patch this sort of tinting. *Do not* apply Silver so freely that it will run and spread. Allow for a bit of evaporation before working. *Do not* use Silver over heavy ink or china pencil lines. Reduce to the faintest possible degree and then work up only to the line and not over it for best results.

In working out the design all parts that are grey represent Silver. Use Wedgewood Blue on all parts which are black. If preferred the medallion may be omitted.

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#### WHEN BLACK IS DESIRED

Walter Karl Titze

(Designs on Page 100)

##### FISH BOWL

All black as drawn in Black enamel. Head in Bright Blue. Tail and space around the eye in Orange Red. Deepest wave form in equal parts Bright Blue and Bright Green and lightest value in Green Gold. If used on a small bowl cover the entire inside of bowl with Green Gold.

##### URN

All black as drawn in Black enamel or Black Overglaze paint. Lightest value in a rich Ivory or Orange Yellow lightened with addition of White. Medium value a medium Blue Green and deepest value in deeper Blue Green. Eye and marking in tail feathers in a Ruby Red.



Satsuma Box—Irene Ewing Davis





When Black is Desired—W. K. Titze

## SMALL VASE

All black as drawn in Black enamel. Bands in a rich Green with flowers and leaves in strong coloring.

## BOX TOP OR PLATE

All black as drawn in Black enamel. Balance in values of Blues and Yellows.

It is well when a great amount of black is used, to keep the balance of color strong in value. The colors may be greyed if so desired, but use them strong. Faded colors used with black only deepen the black and lighten the balance of the color scheme.